

statue brought from this, its corner stone, in the year of its birth.

Maria was born when all other arts were in their infancy, and the first great literary work which Rome left the world. About the time that Italian painting reached the zenith of its splendor, nine years after the death of Raphael in 1520, Maria was born. She was the daughter of a noble family, and her education was given her by the best masters of the day. She was a woman of noble mind and noble heart, and her life was a life of noble deeds. She was a woman of noble mind and noble heart, and her life was a life of noble deeds.

Improvements have been introduced and the form of symphony, cantata and opera, has been modified by the masters of the eighteenth century. Mendelssohn and Schumann have been introduced and the form of symphony, cantata and opera, has been modified by the masters of the eighteenth century. Mendelssohn and Schumann have been introduced and the form of symphony, cantata and opera, has been modified by the masters of the eighteenth century.

Music is a National Art. In Germany, the land of thought, music has been a part of the life of the people. It is a part of the life of the people, and it is a part of the life of the people.

The strange capacity which we have for being so affected by melody and harmony may be taken to imply that it is within the possibilities of our nature to realize those intense delights which dimly suggest, and on this supposition music must rank as the highest of the fine arts.

Music is finer than speech, and appeals to something in us, underlying our understanding and begins where speech leaves off. We are told that "the harmonies of Orpheus moved stocks and stones to dance to their melody," and there are many instances of the power of music to influence the mind and the body.

The moment a nation becomes devoted to any ideal they seek to give it expression by erecting temples. As Christianity is all pervading in its influence and effects, the highest civilization has followed in its path, we see everywhere its expression in the highest order of architecture as devoted to the service of our churches and in other forms of religious temples.

This a Woman's Century. This nineteenth century is pre-eminently a woman's era. Since the closing of the fifteenth century, and one of the distinguishing differences between the pagan religions of the world as compared with the religion of Jesus Christ, whose followers we are, is the place given to women as the companion and helpmeet of man, not his plaything, his slave, or his property.

When our western civilization was in its infancy, indeed three decades ago in our fair city, these men who surround us were developing the resources of our vast forests and enduring many of the privations of pioneer life. The results of this honorable toil and of their generosity make it possible for their children to enjoy the higher culture and development that was denied to them.

The history of the St. Cecilia society is too recent and too known to all to need a lengthy extended mention of it. It is a history of the St. Cecilia society, and it is a history of the St. Cecilia society.

Her chance as patron of music has been criticized, but Christian people understand that music and art are the highest of human achievements, and that they should be protected by the state. Her chance as patron of music has been criticized, but Christian people understand that music and art are the highest of human achievements, and that they should be protected by the state.

The admission of "retired members" marked another epoch, and in the annual work which the promoters of this society determined to do they are getting factors. The youngest child, if she be studying the principles of membership and the advantages to be derived from such a membership can hardly be overestimated. These students members, educated as they will be in the time and wisdom of the organization of the society, will be able to carry it still higher in the line of development. When our work shall have been ended and we drift from the shadows of time to the realities of eternity, we can leave to their proud heritage, in this beautiful temple, which shall stand forever a lasting memorial of the devotion and love of the members of this generation.

A Tribute of Love. Owing to the dangerous illness of her daughter, Mrs. H. Parker Robinson, Mrs. J. C. Wombles, who was to have delivered an address, could not be present. Mrs. Robinson paid a beautiful tribute of sympathy to her grief-stricken fellow workers.

The St. Cecilia chorus sang the hymn to St. Cecilia composed by Mrs. M. J. Smiley of Detroit.

ators of the society—a valued member who is working as we all are for the advancement and uplifting of our beautiful art music. Mrs. M. J. Smiley is the member to whom the president referred.

The corner stone, a massive piece of polished granite, had been placed in position for the ceremonies. Disposition was made for the inscription in the name of the society's patron saint. Above the date 1883, below the date 1893, marking the two great epochs in the society's history.

Mrs. N. A. Fletcher, ex-president of the society, placed in the corner stone the following articles: Manuscript of Francis Campbell's music of the hymn; manuscript of the hymn, written by Mrs. M. J. Smiley; manuscript of the history of the society, written by Mrs. LeGrand; first constitution, adopted in October, 1883; program of St. Cecilia bazaar, program of all artists' recitals; souvenir spoon; list of contributors to the building fund; names of the architect and contractors; list of the contents of the corner stone; souvenir program of the society's concert at the world's fair, souvenir program of the 1893 concert; regular program of society concerts from 1883 to 1893; year books; blank used for applications for membership; a cut of the new building; St. Cecilia catalogues, vocal and instrumental; program of the national convention of Women's Amateur Musical clubs; a bunch of roses, the flower of the society.

Souvenir Columbian half-dollar, St. Cecilia calendar, GRAND RAPIDS HERALD, Democrat, Press and Eagle, list of artists who have appeared before the society.

The iron plate was laid over the corner stone and sealed by Mrs. Fletcher, who used the silver trowel sent for the occasion by Henry Ives Cobb of Chicago, the architect who designed the building.

When the box opened the papers and documents which we have placed in it will tell of the trials and difficulties with which we have been harassed, and the hopes and encouragements by which we have been sustained in founding the St. Cecilia society, in doing its work and in preparing this home for it.

Miss Fay's Address. Miss Amy Fay of New York was introduced by Mrs. Uhl, and made the address of the day. She spoke as follows: LADIES OF THE ST. CECILIA SOCIETY—It was with a feeling of great gratification that I received your flattering invitation to me to give an address on this most happy occasion, and I can assure you that I felt much honored by it. You have certainly every reason to be proud that the St. Cecilia society has been able to accomplish such a feat in so short a time, and that it is about to give a visible and permanent expression of its presence among you in the erection of a club-house for musical purposes. It is an ambitious scheme, but it is a very practical one, to have a place of your own where you can be free to carry out your ideas, and where music will truly have a home. Building, as you are about to do for this special purpose, you will be able to make your arrangements very complete, and you will doubtless have a concert hall and rooms for the practice of music, and also for friendly consultation. This will be a delightful for your musicians, and like doves in a dove-cote, they will be continually flying in and out, and all sorts of pleasant and impromptu meetings will be the result of the cause of music cannot but be greatly aided by such harmonious intercourse, and as an art it will receive fresh impetus. Indeed, you may aspire to everything, and there is no predicting to what heights you may attain.

Clubs are one of the easiest and most effective means of culture. The social element is a common magnet which draws and binds their members together, and then, what can be more interesting than to unite and consult over the best way of promoting its interests, and of doing any particular thing in the best way? First one person is struck with a bright idea, and that, in turn, inspires another, and presently something is suggested and accomplished which surprises everybody. It is so easy to do things in combination, and so difficult to do them alone. I have often thought that one of the great lessons professional musicians need to learn is to lay aside professional jealousies and to co-operate with each other. I used to preach this when I lived in Chicago, and I succeeded while there in organizing the Artists' Concert club, which I managed for five years. It became a very valuable help to the musicians there, and I was in hopes it would live after I had departed, but nobody would do the work necessary to keep it alive after I left, unfortunately. For there is a great deal of work connected with keeping up a club after it has been organized, and that work falls on a faithful few, who do it all. I think this is the experience of all clubs, that certain members are deeply interested and are willing to give their time to carry on the work for love. The others simply subscribe their money and get the benefit of their labors. Still, it is a fine thing to have these subscriptions and they put it in the power of the workers to achieve what they otherwise could not do.

Chicago is the most remarkable place for clubs of all sorts that I was ever in, and that is one reason they are so in advance of the times there. When I lived there, I belonged to five of them. They were the Fortnightly club, the Twentieth Century club, the French club, the Artists' Concert club, and I am an honorary member of the Amateur Musical club. This last one was all acquainted with through the convention of musical clubs in Chicago, at the world's fair under the direction of my sister, Mrs. Theodore Thomas its president. The Fortnightly club is literary and is one of the oldest of the Chicago clubs, and although many of the leading women socially belong to it, the qualifications for admittance to it is based upon intellectual grounds. The brilliant women in mind are those who are most welcome in it, and not merely those who have carriage and fine houses. One house really splendid as it was, and I was in hopes it would live after I had departed, but nobody would do the work necessary to keep it alive after I left, unfortunately. For there is a great deal of work connected with keeping up a club after it has been organized, and that work falls on a faithful few, who do it all. I think this is the experience of all clubs, that certain members are deeply interested and are willing to give their time to carry on the work for love. The others simply subscribe their money and get the benefit of their labors. Still, it is a fine thing to have these subscriptions and they put it in the power of the workers to achieve what they otherwise could not do.

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the meeting is adjourned, and the ladies go into a room where tea and cake are served, and have a social chat before separating. It is considered an honor to belong to the Fortnightly club, and is a ladies' club exclusively.

The Twentieth Century club is also literary, but meets in the evening, and is composed of both sexes. It is founded from the New York Twentieth Century club, and is like an evening party, with some great literary light engaged to read an essay and be the attraction. The members of it are elected for social reasons, and it is a society affair. It meets once a month in rooms at the Art museum.

The French club is a unique club, and has a record of ten or twelve years of existence. It meets every Saturday night, and is a well-kept club for the purpose, and has a program divided into two parts. The first half consists of music and the last half of a short French play, generally one of those charming little comedies for which the French are so famous. The club has developed a great deal of dramatic talent in Chicago, and it is surprising how well some of the young people who belong to it act and speak in French. They have the advantage of being trained by an excellent French actor, who has retired from the stage. Conversation is conducted in French only, and for this purpose there is a half hour's intermission between the music and the play. Once a year the club gives a public performance in a theatre, for which it sells tickets to help pay expenses.

Amateur Musical Club. The Amateur Musical club is a very large club, and it does a great deal of good work for music by its annual entertainments given in a big hall by subscription. When I left there three years ago this club had a membership of six hundred ladies, and it was necessary to pay the yearly dues six months in advance, so great was the demand to belong to it. It is equally a benefit to amateurs and professionals, as it gives the former an opportunity to play in public, and advances their teachers through their performances. In addition to the regular concerts, given every two weeks by the amateur members of the club, they have six "Artists' Recitals," for which the most distinguished artists are engaged, and for which they are handsomely paid. My sister, Mrs. Thomas, was for five years the secretary of this club, before her marriage, and freely gave up one-third of her time to its affairs. She then resigned and the club has since had its regularly paid secretary.

The men of Chicago have also their literary club, which meets in the evening, and is a very large club. It is composed of the Fortnightly club in character. Once a year each of these clubs gives a social entertainment, and invites the other, and there is quite a rivalry between them.

In emulation of the Amateur Musical club I started the Artists' Concert club, and it was organized on the same plan, but was confined to the professional musicians of Chicago. We gave twelve concerts every winter on alternate Tuesday afternoons. I used to devote the month of October to going about from door to door and securing my subscriptions of five dollars for a season ticket. I found it a good plan to have each ticket admit two persons. This made the concerts very cheap, was very popular, and gave us a large audience. Before I began, people tried to discourage me by saying, "Oh, you can never get musicians to co-operate with each other, they are too jealous." I did not find this to be the case. On the contrary, they were interested in each other's success and were always present at the concerts, and the musical critics were likewise stimulated to go and to write long notices of the concerts for the daily papers. This was very valuable to the artists.

I must not close my resume of the Chicago clubs without mentioning the Women's club, the largest and most important of them all. This club occupies itself with philanthropy, education, science and the great questions of the day, and has many committees working away at different things. It is much more democratic than the other clubs, and is much more aggressive and progressive. In New York, where I have been living during the last three years, clubs for literary and artistic purposes do not seem to play the important part in social life that they do in Chicago. I have just been elected into the Drawing Room club, which is a literary club and meets in the evening. An essayist of reputation is engaged to read a paper, which is discussed, and then there is a supper. Music is sometimes a part of the program, and everybody is required to go in evening dress. It is a very pleasant club. You see, ladies, my experience of clubs has been a varied and extensive one, and it has brought me many happy hours.

Congratulating the Society. It is a good thing for a musical club to take some of the musical papers, and keep it on account of what is going on in the world at large. The New York Musical Courier is an excellent paper for general news, and has many foreign correspondents. The Chicago Indicator is another interesting journal. The Etude, which is published in Philadelphia, is excellent for teaching purposes, and prints much good music. W. T. B. Matthews of Chicago edits a very able magazine called Music, which comes out once a month, and gives a summary of music in all its branches, and contains many admirable articles by noted teachers.

This is the age when women are at last beginning to realize their independence as a sex, and to work for themselves as men do. Those of us who were present at the meeting of the Women's Auxiliary Branch of the Congress on Music, at Chicago, in July, will remember what fine programs were arranged and given by the women invited to take part, and the intense interest evinced by the public in their proceedings. The hall was jammed with people, and the comparative indifference was shown to the men in the Music Teachers' National association, which was going on in another hall at the same time. The men simply felt that they were not "in it," and were only too glad to crowd into the women's hall themselves, when they could, and hear what was going on.

Those of us who have performed orchestral works from women composers this summer. The names of Mrs. H. A. Bishop of Boston, Ed. Ingeborg Stark of Germany (deceased), Miss Augusta of Holmes Paris and Miss Margaret Lang of Boston have all been placed upon the program. Women are flocking to the universities, and are pushing into the professions hitherto monopolized by men. Could we all be alive a hundred years from now, we should be astonished at our sex. What will it be doing then?

For thousands of years women have stood aside and helped men, so it is small wonder men have got on so fast. Now things are going the other way, women are beginning to feel their power and long to exercise it, while men are waking up to the fact that women are coming into the field as competitors, and their relations are changing to such extent. It is certainly an interesting problem to solve.

Your building of this club house, ladies, I regard as one of the most favorable signs of the times. Such a thing has never been done by women before for music in the history of the world. You have taken a new departure, and established a precedent, and your boldness and originality in doing this will place you in the front.

My best thanks for the honor you have done me, in inviting me to be your orator on this important and unique occasion, and my best wishes for your success.

At the close of Miss Fay's address, the congregation sang "America," Bishop Gillespie pronounced the benediction, and the greatest day in the history of the St. Cecilia was at an end.

Before breakfast Bromo-Seltzer Acts as a brace—trial bottle 10 cents.

Families who have as yet not used "Lily White" flour should give it a trial.

Captain Sweeney, U. S. A., San Diego, Cal., says: "Shiloh's Catarrh Remedy is the first medicine I have ever found that would do me any good." Price 50c. Sold by F. J. Wurzburg.

It is Strange That people suffering from Piles will endure them for years or submit to dangerous, painful, cruel and expensive surgical operations, when all the time there is a pleasant, reliable, and sure cure, which gives instant relief and costs but a trifle. It is called the Pyramid Pile Cure and can be found at all drug stores. Any druggist will get it for you if you ask him.

Shiloh's Vitalizer is what you need for Dyspepsia, Torpid Liver, Yellow Skin or Kidney Trouble. It is guaranteed to give you satisfaction. Price 75c. Sold by F. J. Wurzburg.

A New Pile Remedy Has created a sensation among physicians by its wonderful effects in speedily curing every form of Piles. It is called the Pyramid Pile Cure. It is cheap and simple to use, but nothing removes the disease so quickly, safely and surely. Any druggist will get it for you.

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Scott's Emulsion is a fat food that provides its own tonic. Instead of a tax upon appetite and digestion it is a wonderful help to both.

Scott's Emulsion arrests the progress of Consumption, Bronchitis, Scrophula, and other wasting diseases by raising a barrier of healthy flesh, strength and nerve.

Prepared by Scott & Bower, N. Y. All druggists.

There are many people who need glasses and do not know it. Call on us for a pair of elegant SPECTACLES. In case and your eyes tested. All for \$1.00. The only place in the city.

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## A PRETTY STORY

And Told, Too, in a Most Entertaining Manner.

An Interesting Bit of History of a Lovely Family.

The Strongest Lights and Shadows of Our Home Life.

Mrs. Pauline N. Blakewell of 740 Jefferson avenue, Detroit, Mich., says: "Three years ago I found myself suffering on nervous prostration. I could neither eat nor sleep. I was under the care and treatment of eminent physicians, but all to no avail."

"Happening to have my attention called to the wonderful restorative effects of Dr. Greene's Nervura blood and nerve remedy, I decided to give it a trial. By the time the first bottle was gone I felt better, and was satisfied that it was doing me good. When I had completed the third bottle I felt entirely cured. My appetite was renewed and I could lie down and sleep soundly, something I had not been able to do in years. I can conscientiously recommend the use of this great strengthening medicine to all similarly afflicted as myself."

"A year ago my little daughter was taken suddenly and seriously ill with what physicians pronounced spinal meningitis. After their remedies had failed to cure her, I commenced giving her Dr. Greene's Nervura blood and nerve remedy and in less than two weeks from the time of taking the first dose she was on her feet running around and in a little while was as well as ever. I have never used any medicine with such marked success as I have found in Dr. Greene's Nervura blood and nerve remedy."

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